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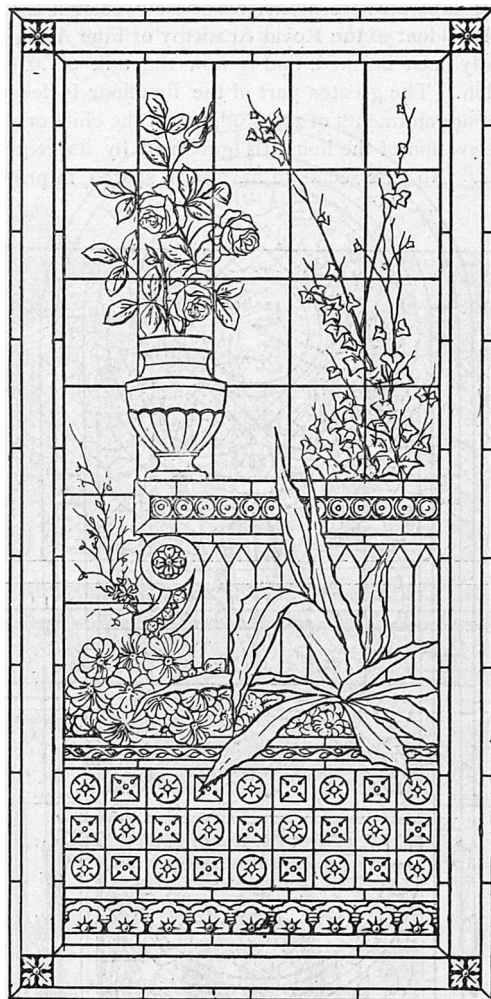
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vent the massing or blurring of the parts which a want of sufficient distinction between the colors is likely to produce. The amount of contrast of course depends greatly upon the style of room in hand. Thus a dark room in which the light of day scarcely finds its way, as is the case in many of our modern mansions, would require different treatment from a light, airy room. What would appear a pleasing distinction of color in the darker room, would, in the other case, be a glaring contrast, on which the eye would only fall with a sense of weariness in direct opposition to the aim of decoration, which should be accessory only to the furniture and hangings of the apartment. The value of the above table will be easily seen, as by noting the ground color of the wall-paper, and referring to the list, it will at once give the color which should meet the paper, thus a blue-green ground would require a reddish orange tint, and the effect would be to define the boundary of wall and cornice with great distinctness. Care should be taken in tinting in a cornice that the colors recede from the eye as they approach the ceiling itself, an object which is attained by reducing the strength of the colors employed, until what on the lower members is a distinct color becomes a mere tint, preserving only the original tone. By attention to this point the ceiling is prevented from the appearance of lowness which a too heavily colored ceiling is apt to have. Any decoration tends to bring the ceiling down to the eye, the lighter therefore the tints are kept in accordance with the general color of the room itself the more pleasing, though less obtrusive, will be the effect.

#### COLORED GLASS FOR HOME DECORATION.

THE love of color is inherent, and there is no form that color takes which appeals more powerfully to the senses than in glass. This is universal. The savage barter his birthright for bits of colored glass, and the child transforms the landscape and wanders delightedly in an enchanted world, where everything is red, blue, or yellow. Eastlake attributes the rise of oil-painting to the artists whose eyes were stimulated by the rich colors of the windows of mediæval churches, and Albert Dürer was himself a manufacturer of colored glass. Color and light are the two great tonics of the body and the feelings, and in glass we find them each enhancing the charm of the other. Color veils and makes welcome the fiercer rays of the sun, and the light reveals the beauty and brilliancy of the color. This it is that renders colored glass such an appropriate element in household decoration, where we can afford to sacrifice nothing of either light or cheer. Happily, everything now tends to make it practicable, and the use of colored glass has in the last few years notably increased. The manufacture of American glass has largely stimulated this by reducing the cost, and the independent results of experiments, particu-

appear in any design. This is done with enamel colors which are afterward fired, and the pieces joined as mosaics with leads. The Munich treatment of glass, which is used to some extent in this country, is to put the design and color on a plain sheet of glass and fire it as an enamelled painting on porcelain. This has its advantages and disadvantages. The glass being brittle is easily broken, and is very likely to show imper-



STAINED-GLASS WINDOW.

fections, in which case the whole piece is ruined. It is moreover impossible to get that purity of color which results when the color is infused. On the other hand, it is possible to get greater detail, and to do much more elaborate work on a small scale. J. & R. Lamb have a Cinderella fire-screen done in this way, and several small works, such as Cupids swinging on branches, that are very pretty, and William Gibson's Sons have produced a number of beautiful copies of art-works, notably Michael Angelo's "Expulsion of the False Angels," and a Watteau landscape done with beautiful exactness. This form of work is much better suited to small pieces of this kind, which make handsome single decorations for windows, than for incorporation in larger works, in which any accident to them could only be repaired by a complete new work. In small squares or other geometrical forms, with light tracery of flowers, birds, or small figure pieces, painting in colors on plain or tinted glass is used with happy effect. One important work at Gibsons' is the side-lights and top of a doorway leading to an extension in a house on Park Avenue. The top has a square and two circles, with cherubs in black and white dedicated to the arts. These are framed in a

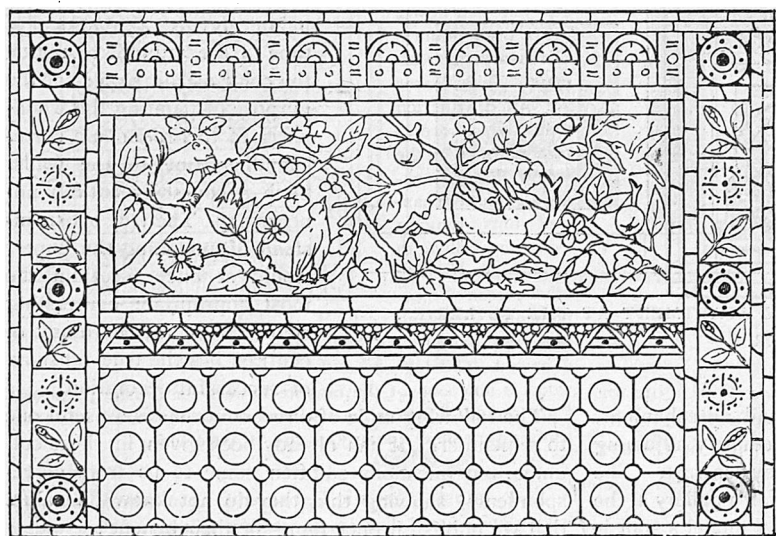
depth of color, and yet reflects mediæval designs. This is largely due to the revival by Eastlake and Morris of early English decoration, which is chiefly ecclesiastical. At Lambs' there are several fine figure pieces of this kind—knights and ladies whose picturesque costumes lend themselves handsomely to the rich ruby, orange, and purple of the glass. Such work as this is especially desirable in library windows, where stained glass can be almost exclusively used. Here its subdued light is particularly grateful to the student, and mediæval costumes, heraldic arms and devices give an antiquarian interest to the decoration.

The latest use of colored glass is purely decorative. This consists in employing mosaics of different colored glass purely for effects of color. If design becomes a part of the decoration it makes a secondary point of interest, as for example in the designs of the large window of the Union League Club house made by Louis C. Tiffany. The manufacture of antique glass has contributed to this result. This glass, whose color is the result of an infusion of metallic oxides, is almost capricious in its striations, markings, and what might be otherwise considered its imperfections. These, with its vagaries of color, constantly suggest new motives, and are often sufficiently beautiful to serve no other purpose than merely to display a precious fragment. Mr. Tiffany's work is entirely made-up mosaics. In working out designs the various thicknesses of the glass give the shading, and he gets in this way great strength of color. The square windows overlooking one of the landings of the Union League Club house exhibits some wonderful color effects. This window is simply decorative, the glass of the panels deepening toward the centre, and on the reverse side appearing in great bulges. The surface of the mosaic is consequently very irregular, an irregularity increased by the use of what are known as gems. These are nuggets of color, and suggest great richness. The gems used by other decorators are imported, cut, and polished. But both Mr. Tiffany and Mr. Lafarge use them in the rough. Each also makes much use of disks of opalescent glass. The great beauty of these, however, is in the evening, when their changing surfaces throw off the light.

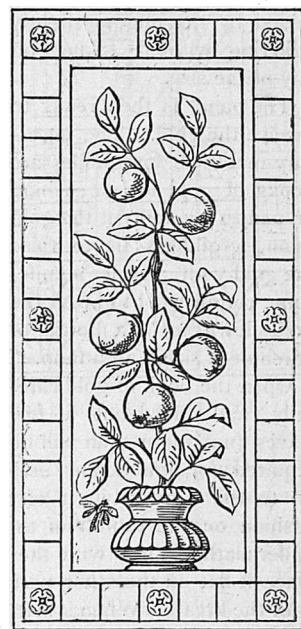
Among the pieces of mosaic at Gibsons' there is a vestibule light composed of plain and antique glass. set about an oblong of bevelled white glass. The tints of these are for the most part delicate, and they are largely intermingled with crystalline glass—a glass produced only by this house. The general appearance can be only compared to the play of the frost on the window-pane, and is so well worth study in the single sheets that their division seems almost to be regretted. These are in different tints, and in many examples a color on a different ground assumes the feathery lightness of the frost. This glass is not transparent, and in use is mingled with the plain colored glass which transmits the view.

In the conservatories which are to replace those that were burned at Jay Gould's home at Irvington, such a combination is to be used. The conservatory building, which is Gothic, is to have three cathedral-like entrances. These are to be of colored glass, which will combine the beauty of the crystalline glass with the plain colored glass that reveals the plants and foliage within. Colored glass is used in the same way in the observatories of country-houses, varying the prospect with its many bright or mellow hues.

Within the house it can be adapted to many ends, and in many instances take the place of swathing draperies, which are neither wholesome nor beautiful. If a window opens on a dead wall, which is often the case, the unsightly prospect can be hidden by placing colored glass in the upper sash, and veiling the lower with soft sheer Madras muslin, deepening into amber



STAINED-GLASS HALF-WINDOW.



STAINED-GLASS WINDOW.

larly in the production of "antique" glass, have called renewed attention to the possibilities of colored glass.

The methods of using colored glass, which at first largely followed the practice of the English school, are developing in the same way in independent directions among the different men engaged in the pursuit.

The common practice is to treat with the necessary lines, shading or hatching the different colors which

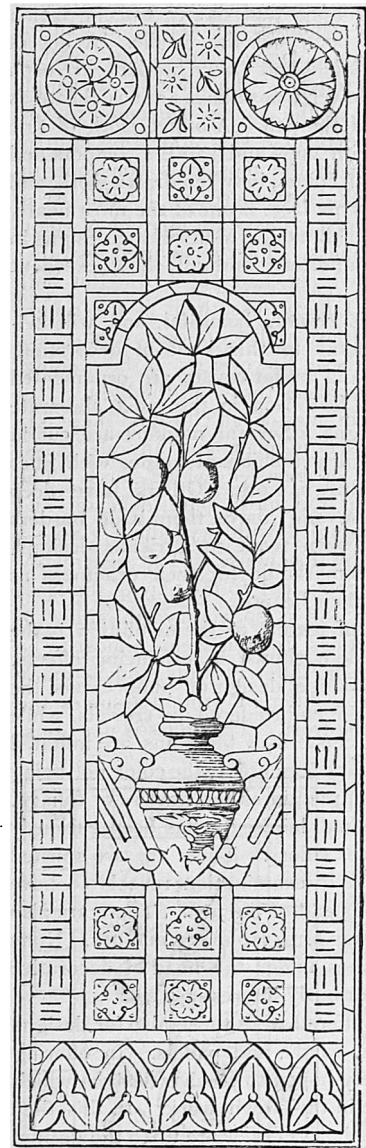
greenish yellow tinted glass with decorations in panels of morning-glories, roses, and birds. The side-lights have diamond-shaped panels treated with flowers for the principal decoration, set in with various colored mosaics of glass, all of delicate, harmonious tints, which can but bring blitheness among the grim surroundings of a city home.

The English treatment of stained glass gives greater

and pink folds as it hangs from a slender brass rod. If a room receives too much light, again, the upper half or even a smaller panel of a window may be screened by glass, and a cabinet or bookcase placed below, making an effective piece of light and shade. In country-houses many opportunities offer for using colored glass effectively which we do not find in the city's rectangular mansions. Here are often odd windows, cut by the caprice of some owner or another that are a source of annoyance to the present occupants. These can be often transformed by colored glass decoration. Here also one finds hall windows and windows over stair landings that only need colored glass to throw a charm over the entire interior, the depth of hall giving that vista which so appropriately terminates in the play of light and color. Libraries and music rooms are full of suggestions for such treatment. A country house at Saratoga has the fan-lights set with portraits of Dante, Shakespeare, and Milton in the midst of mosaics. The glass doors of bookcases may also be replaced by colored glass in geometrical patterns, although one loses here the transmission of light. Bath-room doors are now very generally set with colored glass, and the panels in drawing-room doors removed to make place for colored glass decorations. Vestibule doors and fan-lights are now commonly filled with colored glass, and here one finds some of the handsomest work in this city.

Another attractive use of colored glass is in fire-screens, in which we lose nothing of the glow and beauty of the fire in its passage through the many-colored barrier. At Lambs' there are several beautiful examples of these, in which a central picture is surrounded by pale blue and amber glass tiles, the amber having a slight decoration.

Probably the greatest difficulty in the introduction of colored glass has been the expense, or rather the fear of expense. The truth is that colored glass is expensive or not as the depth of the purse may dictate. The prices really have the wide range between \$1.50 a foot and \$80 and \$100 a foot. The plain colored glass in itself has always the magical charm of col-



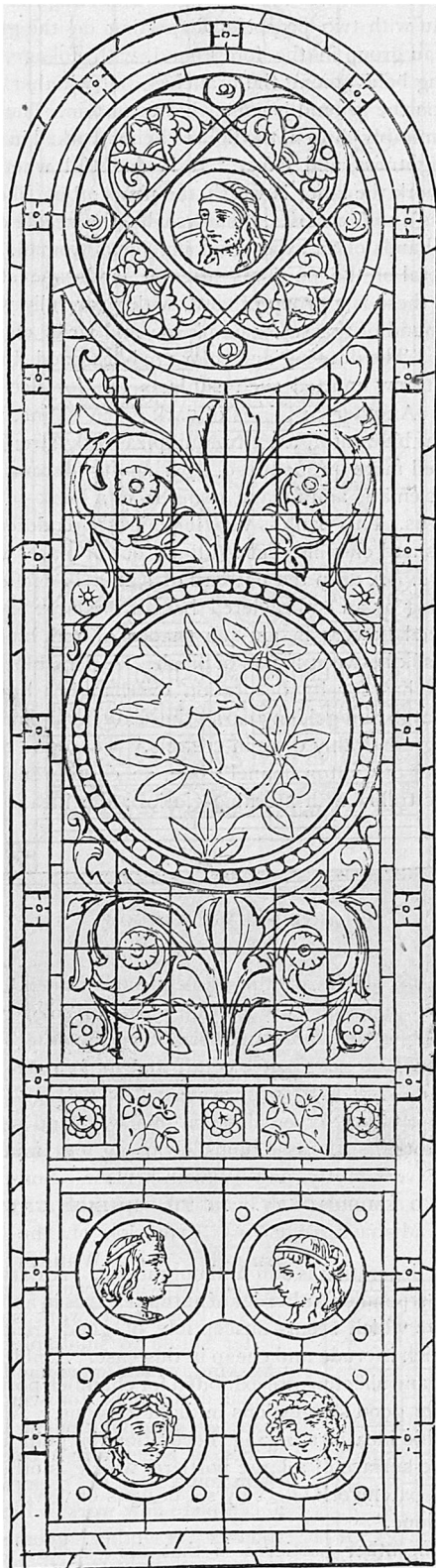
STAINED-GLASS VESTIBULE-DOOR.

or; antique glass is more expensive, particular effects being sought for in it. On the amount of hand treatment, however, rests the probable expense. This may be the slightest decorative tracing on a tile or a perfect work of art. Figure pieces are naturally the most expensive, but the average price for such work as comes within the possibilities of most people is about \$3.50 a foot. And this, it must be taken into consideration, is for a decoration which shall lose nothing by age or time, and whose most dangerous enemy is the awkward servant or the small boy.

MARY GAY HUMPHREYS.

THE aphorism that there is "nothing new under the sun" seems again exemplified by a statement to the effect that the Japanese were practically acquainted

with the art of luminous painting nine centuries ago, thus anticipating the inventor of the supposed new phosphorescent paint. A Japanese cyclopædia cites an account of a wonderful picture of an ox which left the frame to graze during the day and returned at night. This picture came into the possession of an emperor of the Sung dynasty, who sought an explanation, which none of his courtiers could give. At length a Buddhist priest showed that a certain nauseous substance obtained from oysters, when ground into color material, rendered the pictures painted with the latter luminous



STAINED-GLASS VESTIBULE-DOOR.

at night and invisible during the day. The figure of the ox was painted with this phosphorescent pigment, and becoming invisible by day, the superstition arose that the animal had gone out to graze.

IN Paris have lately been introduced damasks for table linen embroidered with silk; the designs old Persian. Another, of modern design, is decorated with peacocks in three shades of paon silk. The birds strut on terraces, over which trail Japanese apple blossoms. The feathers and plumes of the season are mostly taken from common poultry yards, dyed, dipped, and shaped. Ostrich plumes are of two or more colors mixed, or they are ranged from dark to light in a gamut of graduating shades.

## Decorative Art Notes.

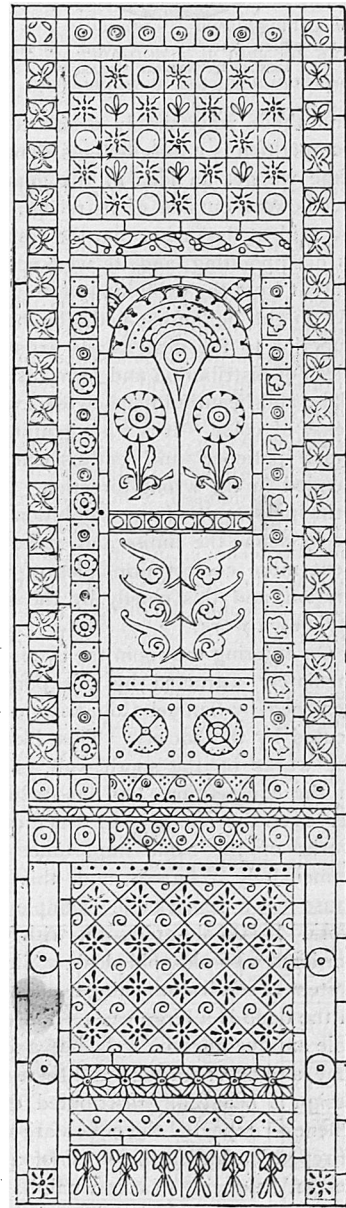
A MOST delicate arrangement of color is a banner of greenish white silk, bordered with olive plush at the top and bottom. This is painted in water-colors with a clustering mass of white Scotch roses with their foliage. In these the yellow of the stamens (the flower, it will be remembered, being single and open) is subdued as much as possible and mingled with green. The petals also allow the green of the silk to be felt through the white, and the color is carried down in the foliage to deep olive through delicate gradations.

OBLONG pieces of greenish-gray straw are used in making street bags. The straw is doubled in half and lined with dark red or olive green silk. This lining makes a puff at each side, and projecting above the straw is gathered together with silk strings; the straw is either embroidered in crewels heightened with silk, or is painted in water-colors. The coreopsis in varying shades of dark yellow and red makes a handsome decoration for these bags.

LADIES can make their own velvet frames for plaques or pictures, by getting a turned wooden frame from the carpenter of the desired size; over this stretch the velvet and plush, cutting the centre so as to leave an ample margin; fasten this tightly with furniture tacks on the back, taking care not to pull it away, and then glue the back, keeping the tacks in until the glue has thoroughly dried.

PANELS of glass are susceptible of very good effects. One of these, a narrow oblong, lately on exhibition, was painted in oils with a long branch of magnolias in bloom, whose stiff twigs were very skilfully made to adapt themselves to the shapes without simulating any vine-like growth. The reverse of the glass was covered with a mottled ground which had the effect of gray clouds melting into the clear blue of the upper sky.

TWO plush fire-screens set in frames of ebonized wood are worth description. Both were of Damascus red plush, and painted in oils. One was decorated with a bold design of pumpkin-leaves and open yellow flowers and buds. This vulgar but rich flower lends itself admirably to artistic treatment. The leaves are varied with rich tones, which are in turn reflected on the yellow flower, making a gamut of beautiful tints ranging from dark olive to bright yellow. The other screen was ornamented with a flowering bough of dogwood. The dogwood is now one of the favorite flowers for artistic purposes. Care should, however, be taken to relieve its staring effect by using a very small quantity, if any, of pure white.



STAINED-GLASS VESTIBULE-DOOR.

THE latest "artistic" absurdity is a black parasol having one colored division, on which is painted a palette with a picture, or a dog's head. Parasol handles in the form of sword hilts or champagne corks are in not much better taste.

AN English lady has recently furnished a "manor farm" in the strictest accordance with its title; time, ingenuity, and money having been largely employed to achieve the result. "Homespun linen, furniture of the exact style we should have found a century ago," says The Artist, "every utensil for domestic use valuable because of its scarcity, are features of the scheme; and as we enter the dwelling there is perfume in every corner from old pots filled with pot-pourri such as our great-grandmothers delighted to concoct in days gone by, while every drawer and cupboard is scented with the true old lavender bags."